



THE FACULTY OF MUSIC

PRESENTS

THE UNIVERSITY OF TORONTO CONCERT BAND

Ronald Chandler - Conductor

Friday, April 7, 1978 8:30 p.m.

MacMillan Theatre - Edward Johnson Building

## PROGRAM

### American Overture for Band

Joseph W. Jenkins

This lively overture, in the folk tune idiom, was written for the U.S. Army Field Band in 1956. The piece is neo-modal, flavoured with both the lydian and mixolydian modes and is in a very free sonata form. Its driving rhythms and reiterated pitches make it an exciting opener for any band program.

### Theme and Variations, Opus 43a

Arnold Schoenberg

The Theme and Variations was written in 1943, eight years before the composer's death and after he had abandoned an exclusively atonal approach to composition. The G minor tonality is clearly defined throughout. Schoenberg was commissioned to write a piece for high school band by the late Carl Engel then president of G. Schirmer, Inc. It is not difficult to determine why it received so few performances at this level; it is one of the most difficult ensemble works for this medium and Schoenberg later rescored it as opus 43b for orchestra. He wrote of the piece "I can assure you-and I think I can prove it-that as far as technique is concerned it is a masterpiece; and I know it is inspired. Not only because I cannot write even ten measures without inspiration, but I really wrote the piece with great pleasure."

### Tubby the Tuba

Kleinsinger  
arr. Roach

Tuba Soloist - Rick Jatiouk from the Studio of  
Claude Engli

Narrator - Dr. Charles Heffernan, Chairman, Department of  
Music Education



For the young and the young at heart, the tale of "Tubby the Tuba" is good, tuneful entertainment. Besides starring one of the "unsung heroes" of the ensemble, this piece can be used as a "Young Person's Guide" to the band in that it features, melodically, most of the ensemble's instrumentation.

## INTERMISSION

### Pictures at an Exhibition

Modest Moussorgski  
trans. Mark Hindsley

- |                             |                                   |
|-----------------------------|-----------------------------------|
| A. Promenade                | 5. Ballet Des Poussins Dans Leurs |
| 1. Gnomus                   | Coques                            |
| B. Promenade                | 6. Samuel Goldenberg & Schmuyle   |
| 2. Il Vecchio Castello      | 7. Limoges-Le Marche              |
| C. Promenade                | 8. Catacombae-Sepulchrum Romanum  |
| 3. Tuileries                | E. Cum Mortuis in Lingia Mortua   |
| 4. Bydlo                    | 9. La Cabane Sur Des Pattes De    |
| D. Promenade                | Poule                             |
| 10. La Grande Porte De Kiev |                                   |

Notes by Professor Ronald Chandler

NEXT EVENT: University of Toronto Symphony Orchestra,  
MacMillan Theatre, Saturday, April 8, 1978,  
8:30 p.m.

## CONCERT BAND INSTRUMENTATION PERSONNEL

FLUTES: R. Pearson, P. Egan, E. Rennie (picc), L. Hathaway, C. Bayly, S. Beeler, L. McCabe, E. Wiseman, R. Spinazze, E. Rutter

OBOES: T. Levy, K. McGugan, D. Sussman (E.horn)

CLARINETS: C. Ascroft, J. Brush, C. Pickett, K. Loach, F. Cable (Eb sop), E. Houtman, T. Baldwin, J. Brock, J. Gibaut (Eb contra), K. Ball, J. Mason, M. Coghlan, M. Popadick; J. Krehm & D. Bourque (bass clarinets)

SAXOPHONES: G. Martin, J. L'Abbé, S. Seigel, A. Slawek

BASSOONS: J. Jamieson, R. Lloyd (Lib), P. Hatch (contra)

TRUMPETS: B. Walker, D. Porter, S. Chapman, L. Piotrowski, P. McGovern, W. Kennedy

FRENCH HORNS: C. Young, A. Walter, K. Mitchell, R. Takayesu, J. Hewson, D. Wright, P. Van Wezel, R. Arendz

TROMBONES: B. Mighton, T. Cummings, K. Hassell, R. Martin

BARITONE HORNS: S. Dustan, D. Lavell

TUBAS: R. Jatiouk, R. Parker, L. Anderson

STRING BASS: B. White

PERCUSSION: J. Mason, S. Nykolaiszyn, A. Nemecek, N. Kompridos, D. Johnson, D. Mason, C. Mason

HARP: N. Bumanis



## Moussorgsky's PICTURES AT AN EXHIBITION

The Hindsley scoring of Moussorgsky's Pictures at an Exhibition were performed in January of 1973; it was for that performance that the paintings were done. Now they hang in permanent display in the east corridor on the second floor of the Edward Johnson Building. Pictures 5, 9 and 10 were done from black and white copies of the original pictures. The others were done from verbal descriptions and close association with the moods of the music. Today's performance will present the music and slides of the pictures together.

Victor Hartmann was a close friend of Moussorgsky; they had a common goal in Russian nationalism and their friendship was kindled by this. Hartmann was an architect who sketched and worked in water colours in his spare time: he was not considered a great talent and his name survives today mainly in connection with Moussorgsky's Pictures at an Exhibition.

The exhibition of paintings that Moussorgsky saw was held in St. Petersburg in 1874 and was a memorial exhibit devoted entirely to the works of Victor Hartmann, who had died suddenly in 1873. Moussorgsky had donated one of the pictures for the exhibit (The Two Polish Jews) and it was with a certain type of pride that he attended. For Moussorgsky, it was a moving experience and it triggered in him the creative genius that produced this epic musical work.

The Pictures consists of ten musical sketches occasionally connected by short Promenades (the music is a description of the portly Moussorgsky walking from picture to picture, stopping here to reflect and there to contemplate the work before him).

The Promenades are delightful in themselves because each represents the mood of the previous picture and serves to set the atmosphere for the next one. The first is an introduction, then they appear as transitions before pictures 2, 3, 5 and 7. The last Promenade appears as the second part of number 8 "Catacombs" which, in the autographed score is prefaced by the following note: "Cum Mortuis in Lingua Mortua" (with the dead in a dead language). The theme of the Promenades is used as melodic material for the final "Great Gate of Kiev".

The first picture "Gnomus" was Hartmann's sketch of a nutcracker figurine which was very popular in Russian folk art at this time. The nut was placed in the mouth of the figurine then, by punching the pistone at the top, a lever action brought the jaw up sharply to crack the nut. The original nutcracker here is of 17th century French design. The legs have been altered to portray the gnome-like figure of Moussorgsky's music who darts quickly here, pauses momentarily as if to find his way, bounds off again in this direction, slowly approaches a hidden danger and eventually disappears in a final burst of speed to a place of safety.

The second picture is "The Old Castle" before which a troubadour sings his song. Descriptions of the original painting refer to moonlight but the music is best suited to the quiet, long shadows of the sunset hour, hence the setting for this picture. The pulsing ostinato rhythm of the accompaniment represents the permanence of the castle, while the wistful melody of the alto saxophone is the song of the troubadour.

"Tuileries" was the subject of the third painting. Hartmann had done this work while on an architectural tour of Europe. It shows an avenue in the garden of the Tuileries in Paris, with a swarm of children quarrelling at play. The edifice in the background is the Palace of the Tuileries. The music begins with the plaintive cry of one of the embattled children and seems to cry out "nur-sy, nur-sy".